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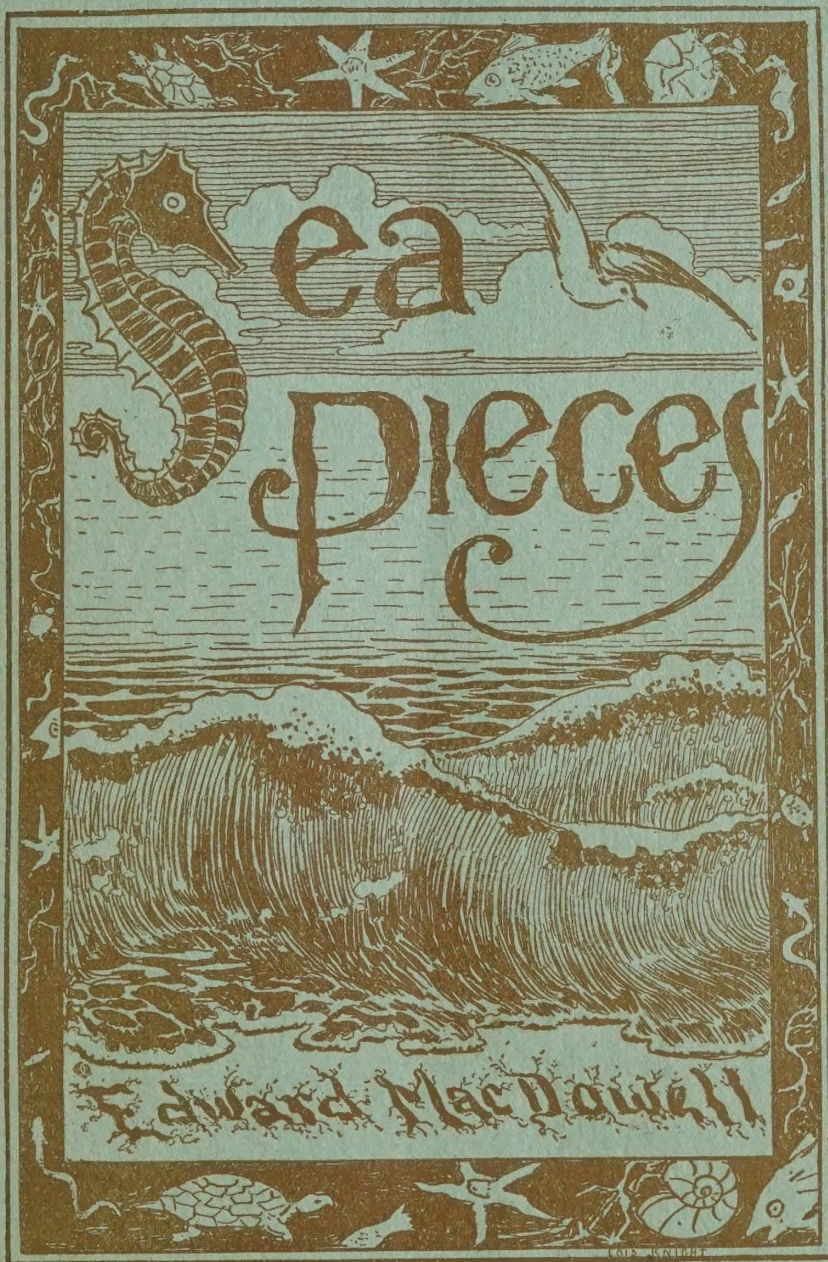


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OP. 55
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Edition Schmidt.
No. 48.

SEA PIECES

BY
EDWARD MACDOWELL.

Op. 55.

- No. 1. TO THE SEA.
" 2. FROM A WANDERING ICEBERG.
" 3. A. D. 1620.
" 4. STARLIGHT.
" 5. SONG.
" 6. FROM THE DEPTHS.
" 7. NAUTILUS.
" 8. IN MID-OCEAN.

ARTHUR P. SCHMIDT,
BOSTON, LEIPZIG, NEW YORK,
120 Boylston St. 11 West 36th St.
ELKIN & CO., Ltd., LONDON.

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MAY
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M
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I.

To the Sea.

"Ocean thou mighty monster."

To the Sea.

"Ocean thou mighty monster."

EDWARD MAC DOWELL.

Op. 55, No 1.

With dignity and breadth. (♩ = 66.)

ff well bound throughout.

ff

increase steadily

broaden. *fff* *sua*

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First system of musical notation. The treble staff contains a melodic line with a *diminish.* instruction. The bass staff features a complex accompaniment with many beamed sixteenth notes. The key signature has three flats.

Second system of musical notation. The treble staff has a melodic line with the instruction *still softer -*. The bass staff continues the accompaniment. The instruction *soft, but very full and sonorous* is placed between the staves.

Third system of musical notation. The treble staff has a melodic line with a *diminish.* instruction. The bass staff continues the accompaniment. The key signature has three flats.

Fourth system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic and ends with an *8va* (octave) marking. The bass staff begins with a *pp* dynamic and includes a *ff* (fortissimo) dynamic. The system concludes with a *fff* (fortississimo) dynamic. A *ped.* (pedal) instruction is at the bottom center, and an asterisk (*) is at the bottom right.

II.

From a Wandering Iceberg.

*An errant princess of the north,
A virgin, snowy white
Sails adown the summer seas
To realms of burning light.*

From a Wandering Iceberg.

*An errant princess of the north,
A virgin, snowy white
Sails adown the summer seas
To realms of burning light*

EDWARD MAC DOWELL.

Op. 55, No 2.

Serenely. (♩ = 112.)

As soft and smooth as possible.

gradually increase.

increase.

steadily increase.

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First system of musical notation. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and then features a series of chords. The bass staff starts with a series of chords and then has a melodic line. The dynamic marking *ff* (fortissimo) is present. An *8va* (octave) marking is above the treble staff.



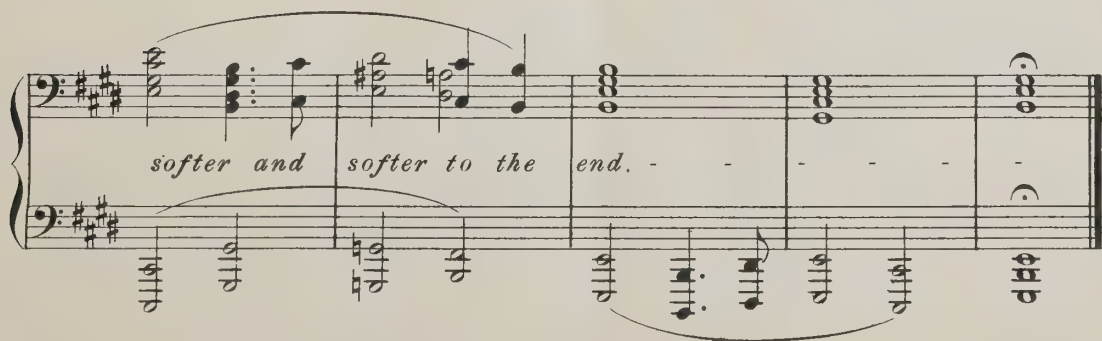
Second system of musical notation. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and then features a series of chords. The bass staff starts with a series of chords and then has a melodic line. The dynamic marking *diminish.* (diminuendo) is present. An *8* (octave) marking is above the treble staff.



Third system of musical notation. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and then features a series of chords. The bass staff starts with a series of chords and then has a melodic line. The dynamic marking *gradually diminish.* (gradual diminuendo) is present. The dynamic marking *p* (piano) is present at the end of the system.



Fourth system of musical notation. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and then features a series of chords. The bass staff starts with a series of chords and then has a melodic line. The dynamic marking *diminish.* (diminuendo) is present. The dynamic marking *pp* (pianissimo) is present.



Fifth system of musical notation. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic line and then features a series of chords. The bass staff starts with a series of chords and then has a melodic line. The dynamic marking *softer and softer to the end.* (rassolendo) is present. The dynamic marking *ppp* (pianississimo) is present at the end of the system.

III.

A. D. MDCXX.

*The yellow setting sun
Melts the lazy sea to gold,
And gilds the swaying galleon
That towards a land of promise
Lunges hugely on.*

A. D. MDCXX.

*The yellow setting sun
Melts the lazy sea to gold
And gilds the swaying galleon
That towards a land of promise
Lunges hugely on.*

EDWARD MAC DOWELL

Op. 55, No 3

In unbroken rolling rhythm. (♩. = 58.)

Softly with ponderous swing

increase. *f*

diminish.

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Sturdily and sternly, but without

ff *fff*

change of rhythm. (♩ = ♩.)

fff *gradually softer.*

(♩ = ♩.)

p *increase.*

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, with fingerings 2 and 3 indicated. The bass clef staff contains a series of chords. A dynamic marking *f* is present in the middle of the system.

Second system of musical notation. The treble clef staff contains a series of chords and eighth notes, with fingerings 2 and 3 indicated. The bass clef staff contains a series of chords. A dynamic marking *diminish.* is present in the middle of the system.

Third system of musical notation. The treble clef staff contains a series of chords and eighth notes, with fingerings 2 and 3 indicated. The bass clef staff contains a series of chords. Dynamic markings *hold.* and *hold.* are present in the middle of the system. A dynamic marking *p* is present in the middle of the system. A dynamic marking *decrease.* is present in the middle of the system.

Fourth system of musical notation. The treble clef staff contains a series of chords and eighth notes, with fingerings 2 and 3 indicated. The bass clef staff contains a series of chords. Dynamic markings *pp*, *diminish.*, and *ppp* are present in the middle of the system.

IV.

Starlight.

*The stars are but the cherubs
That sing about the throne
Of gray old Ocean's spouse,
Fair Moon's pale majesty.*

Starlight.

*The stars are but the cherubs
That sing about the throne
Of gray old Ocean's spouse,
Fair Moon's pale majesty.*

EDWARD MAC DOWELL.
Op. 55, No 4.

Tenderly. (♩ = 100.)

*) Chords marked [are not to be rolled.

without soft pedal.

very smooth and

*) Chords marked [are not to be rolled.

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even.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting line in the bass, with various articulations and phrasing marks.

gradually diminish.

very soft and

The second system continues the musical piece. It includes the instruction "gradually diminish." and "very soft and". The notation shows a transition in dynamics and phrasing across the measures.

well bound.

pp

without soft pedal.

The third system features the instruction "well bound." and a piano (pp) dynamic marking. It also includes the instruction "without soft pedal." at the end of the system.

mf

p

pp

p

The fourth system shows a mezzo-forte (mf) dynamic in the beginning, followed by a piano (p) dynamic, and then a pianissimo (pp) dynamic. The notation includes various musical symbols and phrasing marks.

pp

l.h.

ppp

The fifth system begins with a pianissimo (pp) dynamic. It includes a section marked "l.h." (left hand) with a pianississimo (ppp) dynamic. The notation shows complex phrasing and articulation.

V.

Song.

*A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes—
Ah, love can ne'er forget!*

Song.

*A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes—
Ah, love can ne'er forget!*

EDWARD MAC DOWELL.
Op. 55, No 5.

In changing moods.

cheerily. (♩ = 126.)

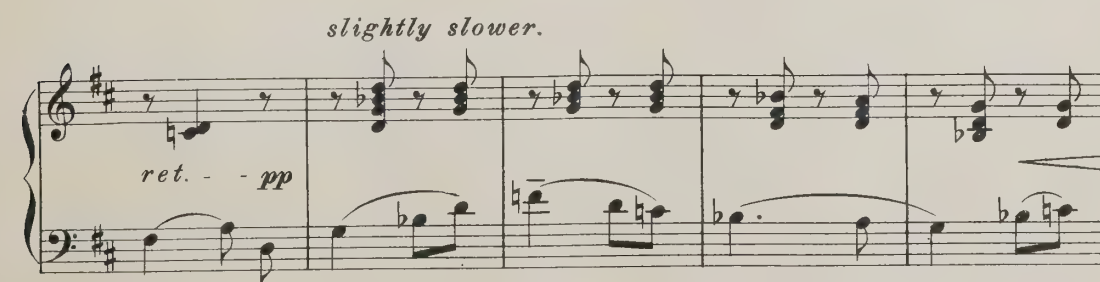
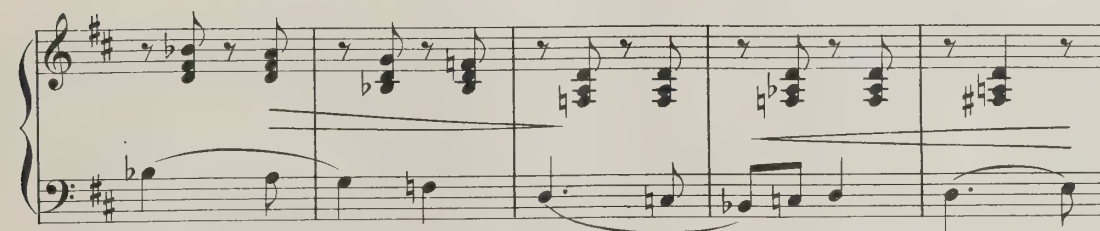
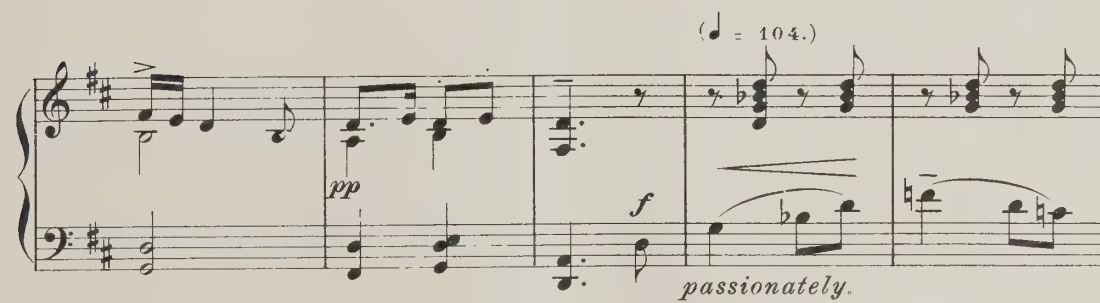
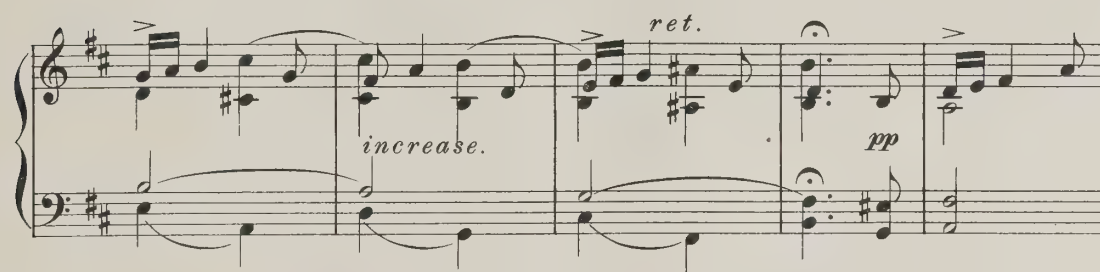
pp *f*

steadily vigorous. *ret.* *pp*

With rough vigor. *pp* *ff*

ff *ret.*

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slightly ret. - - - With great tenderness (♩ = 88)

mf *dim.* *pp*

(♩ = 104.)

f *passionately.*

(♩ = 126.)

pp

increase. -

boisterously.

pp *ff*

ff *ret.*

With

pp *ret.*

great tenderness. (♩ = 80.)

pp

(♩ = 100.) *ret.*

pp *dim.* *ppp*

VI.

From the Depths.

"And who shall sound the mystery of the sea?"

From the Depths.

"And who shall sound the mystery of the sea?"

EDWARD MAC DOWELL.

Op. 55, No 6.

In languid swaying rhythm. (♩ = 48.)

mf

dim.

p

pp

with two pedals.

without soft pedal.

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*Gradually faster, but without hurrying.
Mysteriously.*

pppp

f

increase.

As at the beginning.

fff *ponderously.* *diminish.*

The musical score consists of four systems of staves. The key signature has four flats (B-flat major or D-flat minor). The first system includes a triplet in the right hand and a *pp* dynamic marking. The second system also features a triplet. The third system includes a *p* dynamic marking and a *dim.* instruction. The fourth system includes the instruction *diminish without retarding.* and a *pppp* dynamic marking. The piece concludes with a double bar line and a *Red.* instruction.

pp
p
dim.
diminish without retarding.
pppp
Red.

VII.

Nautilus.

"A fairy sail and a fairy boat."

Nautilus.

*"A fairy sail and a fairy boat."*EDWARD MAC DOWELL.
Op. 55, No 7.

Delicately, gracefully. (♩. = 54.)

The musical score is written for piano in 6/8 time, key of B-flat major. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*f*) dynamic. The third system continues with piano (*p*) dynamics. The fourth system concludes with a mezzo-forte (*f*) dynamic. The score features intricate arpeggiated figures in the right hand and flowing eighth-note patterns in the left hand, with various phrasing slurs and fingerings indicated throughout.

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slightly accelerate.

p

dreamily.

ret.

p

f

p

p

First system of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the piano piece. It includes a repeat sign and a first ending marked with a double bar line and a '6' over the staff. Dynamics include *dim.* (diminuendo), *ret.* (ritardando), *f* (forte), and *p* (piano). The instruction *ret. - - As at first.* is written above the staff.

Third system of the piano piece, continuing the melodic and harmonic development in the right and left hands respectively.

Fourth system of the piano piece. It features a first ending marked with an '8' over the staff. Dynamics include *p* (piano) and *pp* (pianissimo). The instruction *slightly increase.* is written above the staff, and *ret.* (ritardando) is written below the staff.

Fifth system of the piano piece, concluding the piece. It includes a first ending marked with an '8' over the staff. The dynamics *pp* (pianissimo) are indicated.

VIII.

In Mid-Ocean.

Inexorable!

*Thou straight line of eternal fate
That ring'st the world,*

*Whil'st on thy moaning breast
We play our puny parts
And reckon us immortal!*

In Mid-Ocean.

Inexorable!
 Thou straight line of eternal fate
 That ring'st the world,
 Whilst on thy moaning breast
 We play our puny parts
 And reckon us immortal!

EDWARD MAC DOWELL.
 Op. 55, No. 8.

With deep feeling. (♩ = 56)

f

p

gradually a little faster

ret.

broadly.

increase.

ff

(♩. = 56.)

gradually faster. -

with sweep and power.

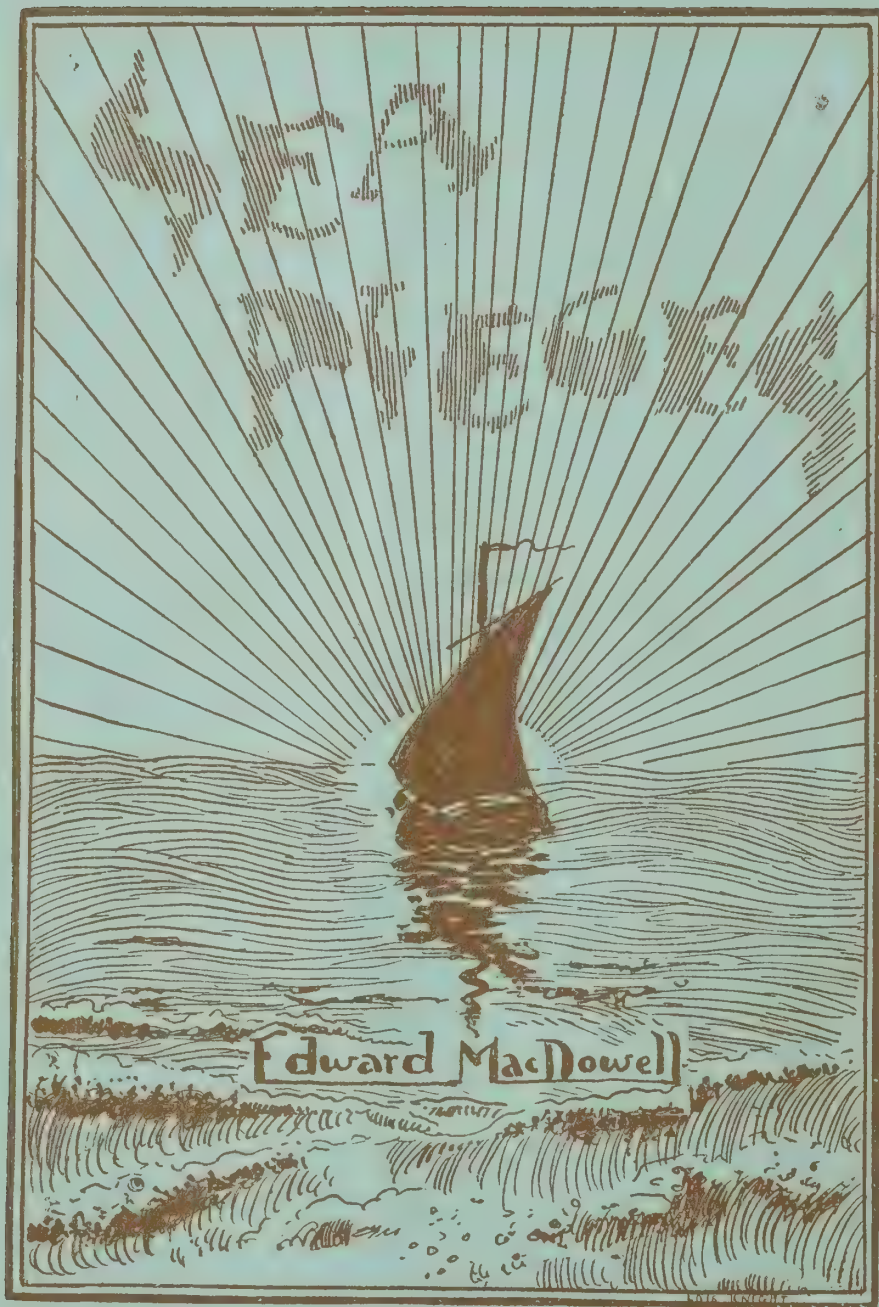
passionately.

f *increase.*

broadly.

fff *ff*

f *p* *fff*



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